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A CRITICAL SURVEY OF SELECTED BEGINNING PIANO METHODS

by

ROBERT WILLIAM RUPPEL

B. A., B. M. Montana State University, 1951

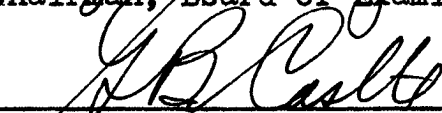
Presented in partial fulfillment  
of the requirements for the degree of  
Master of Music Education


MONTANA STATE UNIVERSITY

1956

Approved by:

  
Chairman, Board of Examiners

  
Dean, Graduate School

  
Date

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## CHAPTER I

### THE PROBLEM AND DEFINITIONS OF TERMS USED

Well-trained, skillful teachers can use inferior teaching materials and the end result might be acceptable, or even gratifying; however, using better teaching materials the same teachers might produce a correspondingly better end result.

#### I. THE PROBLEM

Statement of the problem. As an aid in the selection of teaching materials, this survey is undertaken with the purpose of evaluating beginning piano methods, determining their value according to principles and standards involved in the "song approach"<sup>1</sup> to the piano.

Delimitations. From the large number of piano methods offered by American publishers, twenty have been selected because of their popular usage. Statements from music dealers, music teachers, and references in Music Educators National Conference publications formed the basis for this selection. The survey

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<sup>1</sup>See definitions, p. 2.



involves only the beginning primer and/or first book of any piano method which usually amounts to a semester's work, or at most, a year's work.

Since the great preponderance of published beginning piano methods is for children, and since most piano students are between the ages of eight and fourteen, only children's piano methods will be surveyed.

## II. DEFINITIONS OF TERMS USED

The song approach to the piano. The piano can be approached by different methods of instruction. One frequently used approach is the note approach in which the child begins immediately to learn the printed notes and their corresponding keys on the piano. Stress often is placed more upon the learning of notes than upon playing musically. Repetition and drill also are stressed often and the child's interest lags with such labor.

A more recent method of piano instruction is the song approach which grew out of our public school music instruction. It was developed by public school music teachers and uses the child's singing experience as a background for instruction in piano. The child is introduced to music by actually "making" music. The song approach stresses musical expression and creation, rather than finger drills or the mechanics of playing the piano.

The child's natural desire for music is fulfilled immediately and his interest stimulated by this active participation. Ear-training, self-expression, and creativity are basic factors in this approach. Moreover, note reading is taught from a more educationally sound standpoint. Instead of isolated drill on a note-to-note method, the child is prepared for musical notation in a psychologically sound reading readiness program much as the reading of language is taught in many elementary schools.

Piano methods. The term piano method is used synonymously with the term piano course. The term method is preferred because it implies an orderly or systematic way of doing something (i.e. presenting the essentials of music). The term course implies a series of studies which is not quite the case with beginning music students. Rather than studying theory, or harmony, etc., they are studying music overall, developing sufficient knowledge of it for self-expression.

## CHAPTER II

### THE SONG APPROACH AS A STANDARD FOR EVALUATION

In order to be objective in evaluating piano methods it is necessary to have a standard upon which to base our judgements. If we first establish what a good method should be then we can determine what is lacking when comparing other methods to our standard. The following general and specific aims outline the requirements of a good piano method using the song approach.

#### I. GENERAL AIMS

There is a capacity for musical enjoyment in every person. As in all phases of human nature, this capacity varies from person to person. This varying degree of talent, the individual difference in musical ability and liking, leads to a program broad in scope and content; a program in which every child may find some type of activity in which he can participate successfully, according to what ability he possesses.<sup>1</sup>

The first aim is to develop the child as an individual. The method must inspire keen interest in the subject and provide enriching musical experiences

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<sup>1</sup>S. D. Sistrunk, "Music in the Elementary School," Music Education Conference for School Administrators, A Symposium on Administrative Problems in Music Education (Austin, Texas: The University of Texas Printing Division [n.d.]), p. 20.

which develop sufficient knowledge for artistic self-expression. In the song approach the piano is used as a medium for expression of music ideas.

Another aim of the song approach is to relate the piano lesson with the child's earlier singing experiences and the ear becomes the primary means of acquiring musical knowledge. A child's typical responses in hearing music are singing and rhythmic movement.

Since singing is a natural approach to music, the piano lesson should begin with song. The use of folk music as a generous part of the material will increase the likelihood of its attractiveness to the children. When children have learned to sing a song, it is a comparatively easy matter to find it on the piano.<sup>2</sup>

The piano is used as a substitute for the voice in the song approach. The child first sings the song expressively and then plays it on the piano. The emphasis then is not on learning notation or acquiring finger technique, but upon expressive, creative playing. Notation and technique are not slighted but are given to the individual as he needs them in his musical development.

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<sup>2</sup>Raymond Burrows, Piano in School (Chicago: Music Educators National Conference, 1949), pp. 11-12.

The third general aim of the song approach is to apply carefully the psychological principles of learning: laws of readiness, satisfaction, and exercise. Thus it makes no difference whether the piano method is used for private or class instruction; it is the individual who does the learning, either under private tutelage or in a group situation, and the basic laws of learning apply in music instruction as much as in any other area of education.

## II. SPECIFIC AIMS

After discussing the above general aims of the song approach to piano instruction we can go a step farther and list specific aims that should be found in a good piano method.

Quality of music: to provide music that is artistic, interesting, and of permanent worth.

Great care should be exercised in the selection of these songs in order that they may serve their purpose in interesting the child, in cultivating his taste, and in training his ear to recognize correct musical relations.<sup>3</sup>

To be avoided are the often mediocre and inartistic arrangements of larger works and the boring "one note up-one note down" melodies of many beginning methods.

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<sup>3</sup>Frank Damrosch, Some Essentials in the Teaching of Music (New York: G. Schirmer, Inc., 1916), p. 19.

The music of the first book can be as lovely as a tiny carving, a snowflake, or a miniature in glass or china. Some beginning books contain pieces obviously written to illustrate a technical point with little consideration given for beauty. Teachers feel compelled to assign such pieces in order to follow the continuity of the book. It is unfortunate that so many examples can be found of music utterly devoid of beauty. Artistic merit should be the paramount consideration in the choice of music.<sup>4</sup>

Burrows has stated that "works of great composers will be introduced along with the early folk tunes, but there will be no use of the distorted simplified editions of difficult piano works."<sup>5</sup>

Quantity of material: to provide sufficient musical examples so that there is enough exercise to master the problem involved. It is a good idea to present supplementary work in the margins or at the bottom of the page for the slow learner who needs more exercise and for the gifted student who needs the challenge of extra work.

Key variety: to provide key variety. Physically and musically the child is able to play as easily in one key as in another. In the song approach the child sings the song and then plays it in many keys, avoiding the monotony of the "middle-C" approach.

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<sup>4</sup>Leah Curnutt, "The Evaluation of Teaching Materials," Handbook for Teaching Piano Classes (Chicago: Music Educators National Conference, 1952), p. 38.

<sup>5</sup>Burrows, loc. cit.

Materials must be employed which lead through growth to more growth. For example, a book which stays for a long time in the key of C with no sharps and flats might be easy to teach during the first year, but would be unacceptable to the modern teacher who knows that children must read in all keys and that it is perfectly possible to work in a variety of keys from the beginning.<sup>6</sup>

Voice range: to place the songs within the melodic range of the child's voice--roughly the limits of the treble staff. This does not mean that the child is limited to the treble staff, however. Once the song is sung by rote it can be played in different octaves and transposed into different keys.

Finger and hand position: to provide suitable finger positions. The songs should lie under the hand so that there is easy transposition to various keys. The simple five-finger position in which the five fingers of one hand are placed on the piano keys representing the first five tones of a scale is to be preferred in the beginning lessons. After playing a song in one such position it is a simple matter to place the same fingers on corresponding keys of another scale.

Presentation of the keyboard: to present the entire range of the keyboard for the student's use--

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<sup>6</sup>Ibid.

not merely a small section around middle C. In the course of the first lesson, and under the guidance of the teacher, the student should observe that there are groups of two and of three black keys. Then he should find all the white keys in relation to the black keys. The student should also get the aural concept that moving to the right on the keyboard raises the pitch and moving to the left lowers the pitch.

Ear training: to provide ear training. The method should give opportunities to the student to transpose melodies to various keys. The music must be such that it admits easy transposition to various scales. The method should give opportunities to the student to learn major and minor mode, recognize the primary chords, and make aural comparison and analysis of phrases..

Creative training: to provide creative experiences for the student. The method should give opportunities to the student to apply harmonic backgrounds to familiar melodies and to create original melodies and harmonizations. Improvisation is a closely related skill which should be fostered by the teacher but which cannot adequately be presented in a piano method.



Theoretic and harmonic training: to provide theoretic and harmonic training that is practical, timely, consistent, and varied. Theory and harmony are to be taught through the music and not by drill. The problem is presented by imitation and then the student is given the notation in the printed score.

Rhythmic training: to provide rhythmic training and experiences that are practical, timely, consistent, and varied. Rhythmic training must be introduced through physical responses to the music.

Before we talk about "time," "metre" or "rhythm" we must develop the feeling of rhythm and apply this to musical expression. So taught, rhythm will not be associated with symbols, but with rhythmic action, through which the rhythmic sense becomes part of the pupil's organism.<sup>7</sup>

The notation of rhythm is first taught in pulse notes, then in multiples of the pulse notes, and finally in subdivisions of the pulse notes.

Notation: to approach music notation on the same psychological basis as the modern teaching of reading language. This facility in reading is developed from rote to note by imitation, drill, and guided exercise, beginning with whole units of music working

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<sup>7</sup>Damrosch, op. cit., p. 28.

down to small details of notation. After the student has actually used the character in playing he is given the correct name for it. In this procedure the student is already familiar with the character and it is a simple matter to associate the correct name with it. All drill is connected with artistic self-expression and is directly associated with music..

Technique: to motivate development of the physical processes through the music. Each new problem is related to previous musical experiences, always proceeding from the known to the related unknown.

In the course of working out the playing of each phrase, certain so-called technical difficulties will develop, such as the even, rapid playing of a portion of a scale, the smooth playing of a broken chord, or the accurate execution of a rhythmic figure with dotted notes.. In all cases the pupil's mind should be kept concentrated on the musical quality and significance of this detail, and he should be made to strive toward its realization.<sup>8</sup>

The practice of exercises, scales, and other technical problems which are not related directly to the music at hand is necessary in later stages of development, but not in these beginning stages..

Consistency of development: to promote consistent development. Each new problem introduced must have a purpose in the overall development.

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<sup>8</sup>Ibid., p. 54.

Form and interpretation: to present form and mood in a logical and natural manner.

It is scarcely necessary to say that the pupil's knowledge of Form, from the simplest to the most complex, should be derived from the practical examples with which his musical studies have made him familiar.<sup>9</sup>

Analysis is made from the verbal phrase to the musical phrase and thence to more complex formal structures. The mood of the piece is a basic consideration in interpretation. Both form and mood should be varied, consistent, and practical.

Illustrations and format: to present suitable illustrations and format. The pictures should appeal to the child's imagination. The printing should be clear and spaced well. The melodic lines should be grasped in one eye span. The illustrations should agree with the mood of the piece and should not be so large as to overshadow the piece in importance. For example, a whole page of illustrations with one line of music at the bottom often indicates mere padding on the part of the author or publishers.

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<sup>9</sup>Ibid., p. 77.

### III. RATING SYSTEM USED IN EVALUATING THE METHODS

In the specific aims listed above we have discussed fifteen different items that should be included in the first year's work for the piano. Other items, such as memorizing pieces and improvising, are important but actually cannot be included in a method. Such items must be fostered and developed in the student by the teacher.

If we take these fifteen specific aims and allow five points as a maximum number possible for each item, we can arbitrarily assign any number of these five points according to the extent in which the method in question meets the requirement.

Thus a method might provide songs in three key signatures, perhaps C, G, and F. Under the requirements for key variety we might expect a beginning student to recognize at least five different key signatures by the end of the first semester. A method that provided only three key signatures would not fully meet the requirement and would be allowed  $3/5$  of the total five points possible for this item. Each of the fifteen items in turn might be used as a measuring device in evaluating piano methods. Some items, such as music quality, are difficult to evaluate objectively and must be judged carefully by the

critic lest bias creep in. Aware of this problem, the writer sought the opinion of other teachers to confirm his judgements on several points. When each item has been evaluated we can arrive at a total number for all the items considered and in this manner determine the relative standing of each method in comparison with the others. There is a weakness in this, however. For example, illustrations might not be as important as key variety though they would carry equal weight in this type of evaluation. If the relative difference in totals is large between two methods, the evaluation is more valid. If the relative difference is small it is best to consider each of the specific items to determine where the weaknesses lie. Each teacher must decide for himself which of the specific items are the more important. The sum total of all the items is thus an indication of relative worth when compared with other methods.

### CHAPTER III

#### SURVEY OF THE METHODS

TITLE THE ADA RICHTER PIANO COURSE BOOK I  
AUTHOR(S) ADA RICHTER  
PUBLISHER M. WITMARK AND SONS  
ADDRESS NEW YORK, NEW YORK  
  
COPYRIGHT 1954 PAGES 40 COST \$.75

(NOTE: ONLY FIVE POINTS ARE POSSIBLE ON EACH ITEM)

1. Quality of Music- - - - - ( 1 )
2. Quantity of Material- - - - - ( 5 )
3. Key Variety - - - - - ( 3 )
4. Voice Range - - - - - ( 2 )
5. Finger and Hand Position- - - - - ( 5 )
6. Presentation of the Keyboard- - - - - ( 5 )
7. Ear Training- - - - - ( 1 )
8. Creative Training - - - - - ( 0 )
9. Theoretic and Harmonic Training - - - - - ( 3 )
10. Rhythmic Training - - - - - ( 1 )
11. Notation- - - - - ( 1 )
12. Technique - - - - - ( 1 )
13. Consistency of Development- - - - - ( 5 )
14. Form and Interpretation - - - - - ( 0 )
15. Illustrations and Format- - - - - ( 3 )

TOTAL 36

COMMENTS

TITLE <u>THE ADA RICHTER PIANO COURSE BOOK I</u>	SCORING
1. The music is generally monotonous.	( 1 )
2. Sufficient for the problems presented.	( 5 )
3. C, F, G.	( 3 )
4. Little of the material is singable.	( 2 )
5. Finger and hand positions are satisfactory.	( 5 )
6. A large area of the keyboard is used.	( 5 )
7. There is little organized ear training.	( 1 )
8. There is no creative training..	( 0 )
9. Theory is weakly presented. Harmonic training is stressed but the chords should be named for the student.	( 3 )
10.. Rhythm should be presented first by providing for physical responses instead of by notation.	( 1 )
11. Notation is presented before the aural concept.	( 1 )
12. There is too much emphasis on drill. Technique does not always result from a need for it in the music.	( 1 )
13.. The method is consistent..	( 5 )
14.. Form and interpretation are extremely weak.	( 0 )
15. Illustrations are good. Printing is clear and large. There are too many diagrams of the keyboard and of notation problems.	( 3 )
	<hr/> 36

TITLE BAUER-DILLER-QUAILE COURSE BOOK I  
AUTHOR(S) H. BAUER, A. DILLER, E. QUAILE  
PUBLISHER G. SCHIRMER, INC.  
ADDRESS 3 E. 43RD STREET  
NEW YORK 17, NEW YORK  
COPYRIGHT 1931 PAGES 48 COST \$1.00

(NOTE: ONLY FIVE POINTS ARE POSSIBLE ON EACH ITEM)

1. Quality of Music- - - - - ( 5 )
2. Quantity of Material- - - - - ( 5 )
3. Key Variety - - - - - ( 4 )
4. Voice Range - - - - - ( 4 )
5. Finger and Hand Position- - - - - ( 5 )
6. Presentation of the Keyboard- - - - - ( 5 )
7. Ear Training- - - - - ( 2 )
8. Creative Training - - - - - ( 1 )
9. Theoretic and Harmonic Training - - - - - ( 2 )
10. Rhythmic Training - - - - - ( 2 )
11. Notation- - - - - ( 2 )
12. Technique - - - - - ( 1 )
13. Consistency of Development- - - - - ( 5 )
14. Form and Interpretation - - - - - ( 5 )
15. Illustrations and Format- - - - - ( 2 )

TOTAL 50



COMMENTS

TITLE	BAUER-DILLER-QUAILE COURSE BOOK I	SCORING
1.	Good quality music. The prose fits well with the melodies.	( 5 )
2.	There is ample material presented for each new problem introduced.	( 5 )
3.	C, G, F, E-flat minor.	( 4 )
4.	Most of the songs are in a good voice range.	( 4 )
5.	Finger and hand positions are generally good.	( 5 )
6.	A large range of the keyboard is used.	( 5 )
7.	Ear training is weak. The music is not easily transposed to other keys in many cases.	( 2 )
8.	Creative training is meagre. There are a few melodies to complete.	( 1 )
9.	Theoretic training does not result from a need for it in the music. Harmonic training is incomplete and disorganized.	( 2 )
10.	Emphasis is wrongly placed on counting rather than upon physical responses.	( 2 )
11.	Most of the notation problems are presented in writing lessons rather than through the music.	( 2 )
12.	Technique is given as preparatory exercises before the music.	( 1 )
13.	The method is consistent.	( 5 )
14.	There is fine training in comparison of phrases, phrasing and form analysis.	( 5 )
15.	Most of the illustrations are too large. Printing is clear. The keyboard diagrams and the photographs are not necessary.	( 2 )
		<hr/> 50

TITLE BEGINNING AT THE PIANO  
AUTHOR(S) BERNICE FROST  
PUBLISHER BOSTON MUSIC COMPANY  
ADDRESS 116 BOYLSTON STREET  
BOSTON 16, MASSACHUSETTS  
COPYRIGHT 1937 PAGES 37 COST \$.60

(NOTE: ONLY FIVE POINTS ARE POSSIBLE ON EACH ITEM)

1. Quality of Music-	- - - - -	-( 4 )
2. Quantity of Material-	- - - - -	-( 5 )
3. Key Variety -	- - - - -	-( 5 )
4. Voice Range -	- - - - -	-( 2 )
5. Finger and Hand Position-	- - - - -	-( 1 )
6. Presentation of the Keyboard-	- - - - -	-( 5 )
7. Ear Training-	- - - - -	-( 0 )
8. Creative Training -	- - - - -	-( 0 )
9. Theoretic and Harmonic Training -	- - - - -	-( 0 )
10. Rhythmic Training -	- - - - -	-( 0 )
11. Notation-	- - - - -	-( 1 )
12. Technique -	- - - - -	-( 5 )
13. Consistency of Development-	- - - - -	-( 1 )
14. Form and Interpretation -	- - - - -	-( 1 )
15. Illustrations and Format-	- - - - -	-( 5 )
TOTAL		<u>35</u>

COMMENTS

TITLE	BEGINNING AT THE PIANO	SCORING
1.	Some of the originals are not as inspired as the folksongs.	( 4 )
2.	Ample exercise is given for the few problems presented..	( 5 )
3.	G, F, C, G-flat, A minor.	( 5 )
4.	One third of the songs are presented in the best voice range..	( 2 )
5.	Fingering is bad pages 5, 6, 7, and 12..	( 1 )
6.	A good range of the keyboard is used..	( 5 )
7.	There is no directed ear training.	( 0 )
8.	There is no creative training.	( 0 )
9.	Theoretic and harmonic training are practically non-existent.	( 0 )
10.	There is no organized rhythmic training.	( 0 )
11.	Notation is not presented in an organized manner.	( 1 )
12.	There are some good technical problems in some of the songs.	( 5 )
13.	The method is not very consistent.	( 1 )
14.	There is no conscious effort to present form analysis. Phrasing slurs are presented..	( 1 )
15..	Illustrations are good. Printing is clear..	( 5 )

TITLE BERNARD WAGNESS PIANO COURSE PREPARATORY BOOK  
AUTHOR(S) BERNARD WAGNESS  
PUBLISHER THEODORE PRESSER COMPANY  
ADDRESS BRYN MAWR, PENNSYLVANIA

COPYRIGHT 1938 PAGES 40 COST \$.50

(NOTE: ONLY FIVE POINTS ARE POSSIBLE ON EACH ITEM)

1. Quality of Music- - - - - ( 2 )
2. Quantity of Material- - - - - ( 5 )
3. Key Variety - - - - - ( 1 )
4. Voice Range - - - - - ( 2 )
5. Finger and Hand Position- - - - - ( 5 )
6. Presentation of the Keyboard- - - - - ( 1 )
7. Ear Training- - - - - ( 0 )
8. Creative Training - - - - - ( 0 )
9. Theoretic and Harmonic Training - - - - - ( 0 )
10. Rhythmic Training - - - - - ( 1 )
11. Notation- - - - - ( 5 )
12. Technique - - - - - ( 2 )
13. Consistency of Development- - - - - ( 5 )
14. Form and Interpretation - - - - - ( 1 )
15. Illustrations and Format- - - - - ( 2 )

TOTAL 32

COMMENTS

TITLE <u>BERNARD WAGNESS PREPARATORY BOOK</u>	SCORING
1. Most of the material is monotonous, however a few are good quality.	( 2 )
2. There is plenty of exercise on the problems presented. The method does not go very far.	( 5 )
3. Only C major.	( 1 )
4. The voice range is too low in most of the songs.	( 2 )
5. Finger and hand positions are good.	( 5 )
6. Only the section of the keyboard around Middle C is used.	( 1 )
7. Ear training is not provided.	( 0 )
8. No creative training is presented.	( 0 )
9. Theoretic and harmonic training are not provided.	( 0 )
10. Rhythmic training is presented by counting and visually recognizing symbols.	( 1 )
11. Notation is presented by an aural approach and directional reading..	( 5 )
12. Technique is presented in drills and not always through the music.	( 2 )
13. The method is consistent.	( 5 )
14. Phrasing is presented but no other provisions are made..	( 1 )
15. There are no illustrations. There are far too many confusing diagrams of the keyboard, numbers, and notes..	( 2 )

TITLE ECKSTEIN PIANO COURSE BOOK ONE  
AUTHOR(S) MAXWELL ECKSTEIN  
PUBLISHER CARL FISCHER, INC.  
ADDRESS 62 COOPER SQUARE  
NEW YORK 3, NEW YORK  
COPYRIGHT 1951 PAGES 32 COST \$.60

(NOTE: ONLY FIVE POINTS ARE POSSIBLE ON EACH ITEM)

1. Quality of Music- - - - - ( 1 )
2. Quantity of Material- - - - - ( 5 )
3. Key Variety - - - - - ( 3 )
4. Voice Range - - - - - ( 0 )
5. Finger and Hand Position- - - - - ( 5 )
6. Presentation of the Keyboard- - - - - ( 4 )
7. Ear Training- - - - - ( 0 )
8. Creative Training - - - - - ( 0 )
9. Theoretic and Harmonic Training - - - - - ( 3 )
10. Rhythmic Training - - - - - ( 1 )
11. Notation- - - - - ( 1 )
12. Technique - - - - - ( 5 )
13. Consistency of Development- - - - - ( 5 )
14. Form and Interpretation - - - - - ( 1 )
15. Illustrations and Format- - - - - ( 2 )

TOTAL 36

COMMENTS

TITLE <u>ECKSTEIN PIANO COURSE BOOK ONE</u>	SCORING
1. The originals are uninspired and seemingly mechanically contrived.	( 1 )
2. There is sufficient exercise on the problems presented.	( 5 )
3. C, F, G.	( 3 )
4. The songs are not in a child's voice range..	( 0 )
5. Satisfactory..	( 5 )
6. Most of the songs are centered around Middle C, however an effort is made to use a large part of the keyboard.	( 4 )
7. There is no directed ear training.	( 0 )
8. No creative experiences are provided.	( 0 )
9. Some theoretic training is provided in the music. There is no organized harmonic training.	( 3 )
10. Rhythmic training is not organized except for presenting the notation.	( 1 )
11. The Notation is presented before the aural concept.	( 1 )
12. Some technique is provided in the music.	( 5 )
13. The method is consistent in badly presenting the essentials of music.	( 5 )
14. Phrasing is presented.. No phrase comparison or form analysis is included.	( 1 )
15. Illustrations are satisfactory. Printing is clear. There are too many keyboard diagrams.	( 2 )

TITLE JOHN THOMPSON'S MODERN COURSE FOR THE PIANO  
TEACHING LITTLE FINGERS TO PLAY

AUTHOR(S) JOHN THOMPSON

PUBLISHER THE WILLIS MUSIC COMPANY

ADDRESS 124 E. 4TH STREET  
CINCINNATI, OHIO

COPYRIGHT 1936 PAGES 40 COST \$.65

(NOTE: ONLY FIVE POINTS ARE POSSIBLE ON EACH ITEM)

1. Quality of Music- - - - -	( 4 )
2. Quantity of Material- - - - -	( 5 )
3. Key Variety - - - - -	( 3 )
4. Voice Range - - - - -	( 0 )
5. Finger and Hand Position- - - - -	( 5 )
6. Presentation of the Keyboard- - - - -	( 3 )
7. Ear Training- - - - -	( 1 )
8. Creative Training - - - - -	( 0 )
9. Theoretic and Harmonic Training - - - - -	( 2 )
10. Rhythmic Training - - - - -	( 1 )
11. Notation- - - - -	( 1 )
12. Technique - - - - -	( 5 )
13. Consistency of Development- - - - -	( 5 )
14. Form and Interpretation - - - - -	( 2 )
15. Illustrations and Format- - - - -	( 4 )
TOTAL	<u>41</u>



COMMENTS

TITLE	<u>TEACHING LITTLE FINGERS TO PLAY</u>	SCORING
1.	The quality of the music is impaired by the Middle C approach.	( 4 )
2.	There is sufficient exercise on each problem presented.	( 5 )
3.	C, G, F.	( 3 )
4.	Only two songs are in a good range.	( 0 )
5.	Satisfactory.	( 5 )
6.	An effort is made to use a large area of the keyboard, however most of the songs lie close to Middle C.	( 3 )
7.	Some ear training is given through the music but it is not organized or complete.	( 1 )
8.	There is no creative training.	( 0 )
9.	Theoretic training is given through the music. Harmonic training is incomplete.	( 2 )
10.	Rhythm is presented by notation rather than by physical movement responses.	( 1 )
11.	The notation is presented before the aural concept.	( 1 )
12.	Technique is given through the music.	( 5 )
13.	The method is consistent.	( 5 )
14.	Phrasing is given. Phrase comparison and form analysis are lacking.	( 2 )
15.	Illustrations are fine. Printing is clear. The few keyboard diagrams are superfluous.	( 4 )

TITLE JOHN THOMPSON'S SUPPLEMENTARY PIANO COURSE  
WITH MELODY ALL THE WAY

AUTHOR(S) JOHN THOMPSON

PUBLISHER THE WILLIS MUSIC COMPANY

ADDRESS 124 E. 4TH STREET  
CINCINNATI, OHIO

COPYRIGHT 1949 PAGES 39 COST \$.75

(NOTE: ONLY FIVE POINTS ARE POSSIBLE ON EACH ITEM)

1. Quality of Music- - - - - ( 1 )
2. Quantity of Material- - - - - ( 2 )
3. Key Variety - - - - - ( 5 )
4. Voice Range - - - - - ( 0 )
5. Finger and Hand Position- - - - - ( 1 )
6. Presentation of the Keyboard- - - - - ( 4 )
7. Ear Training- - - - - ( 1 )
8. Creative Training - - - - - ( 0 )
9. Theoretic and Harmonic Training - - - - - ( 1 )
10. Rhythmic Training - - - - - ( 1 )
11. Notation- - - - - ( 1 )
12. Technique - - - - - ( 3 )
13. Consistency of Development- - - - - ( 0 )
14. Form and Interpretation - - - - - ( 1 )
15. Illustrations and Format- - - - - ( 3 )

TOTAL 24

COMMENTS

TITLE <u>JOHN THOMPSON'S SUPPLEMENTARY COURSE</u>	SCORING
1. The originals are poor. Most of the familiar songs are ill-chosen and badly arranged.	( 1 )
2. There is not enough material presented for each new problem introduced.	( 2 )
3. Satisfactory.	( 5 )
4. Most of the songs are not in the child's voice range.	( 0 )
5. Finger and hand positions are frequently awkward.	( 1 )
6. The method tends to stress the section around Middle C.	( 4 )
7. Ear training is not organized.	( 1 )
8. There is no creative training.	( 0 )
9. Theoretic and harmonic training are poorly presented and are incomplete.	( 1 )
10. Rhythmic training is by visual recognition of symbols. Counting is stressed.	( 1 )
11. Notation is poorly presented--the sign before the aural concept.	( 1 )
12. Technique is not organized.	( 3 )
13. The method is not consistent.	( 0 )
14. Phrasing is not included. Form is not organized to bring out structural relationships in the music.	( 1 )
15. Illustrations are good. Printing is clear. There are far too many diagrams of notation and the keyboard.	( 3 )

TITLE JOHN W. SCHAUM PIANO COURSE PRE-A BOOK  
AUTHOR(S) JOHN W. SCHAUM  
PUBLISHER BELWIN, INC.  
ADDRESS ROCKVILLE CENTRE, L. I.,  
NEW YORK  
COPYRIGHT 1945 PAGES 43 COST \$.60

(NOTE: ONLY FIVE POINTS ARE POSSIBLE ON EACH ITEM)

1. Quality of Music- - - - - ( 0 )
2. Quantity of Material- - - - - ( 5 )
3. Key Variety - - - - - ( 3 )
4. Voice Range - - - - - ( 1 )
5. Finger and Hand Position- - - - - ( 5 )
6. Presentation of the Keyboard- - - - - ( 1 )
7. Ear Training- - - - - ( 0 )
8. Creative Training - - - - - ( 0 )
9. Theoretic and Harmonic Training - - - - - ( 1 )
10. Rhythmic Training - - - - - ( 0 )
11. Notation- - - - - ( 1 )
12. Technique - - - - - ( 1 )
13. Consistency of Development- - - - - ( 5 )
14. Form and Interpretation - - - - - ( 1 )
15. Illustrations and Format- - - - - ( 2 )

TOTAL 26

COMMENTS

TITLE <u>JOHN W. SCHAUH PIANO COURSE PRE-A BOOK</u>	SCORING
1. The verses are extremely poor and inartistic. Impoverished musical ideas.	( 0 )
2. The material is adequate for the problems presented.	( 5 )
3. C, F, G.	( 3 )
4. Only a tenth of the songs are in the acceptable range.	( 1 )
5. There is good fingering and hand position in the songs presented.	( 5 )
6. Practically all songs are within a range of five notes either side of Middle C.	( 1 )
7. The method presents no organized ear training.	( 0 )
8. There are no provisions for creative experiences.	( 0 )
9. Theoretic and harmonic training are meagre and poorly presented.	( 1 )
10. There is no organized effort to present rhythmic training.	( 0 )
11. Notation is presented before the aural concept.	( 1 )
12. Technique drills are presented as preparatory drills to the music, rather than resulting from the music.	( 1 )
13. The method is consistent as far as it goes.	( 5 )
14. Phrasing slurs are introduced but no further provisions are made.	( 1 )
15. Illustrations are good. Printing is clear. There are too many directions and far too many diagrams.	( 2 )

TITLE THE LEILA FLETCHER PIANO COURSE BOOK ONE  
AUTHOR(S) LEILA FLETCHER  
PUBLISHER MONTGOMERY MUSIC, INC.  
ADDRESS BUFFALO, NEW YORK

COPYRIGHT 1950 PAGES 55 COST \$1.00

(NOTE: ONLY FIVE POINTS ARE POSSIBLE ON EACH ITEM)

1. Quality of Music- - - - - ( 5 )
2. Quantity of Material- - - - - ( 5 )
3. Key Variety - - - - - ( 4 )
4. Voice Range - - - - - ( 1 )
5. Finger and Hand Position- - - - - ( 5 )
6. Presentation of the Keyboard- - - - - ( 2 )
7. Ear Training- - - - - ( 2 )
8. Creative Training - - - - - ( 0 )
9. Theoretic and Harmonic Training - - - - - ( 2 )
10. Rhythmic Training - - - - - ( 1 )
11. Notation- - - - - ( 2 )
12. Technique - - - - - ( 5 )
13. Consistency of Development- - - - - ( 4 )
14. Form and Interpretation - - - - - ( 3 )
15. Illustrations and Format- - - - - ( 3 )

TOTAL 44

COMMENTS

TITLE <u>THE LEILA FLETCHER PIANO COURSE</u> BOOK 1	SCORING
1. The music is artistic, interesting, and of uniform high quality.	( 5 )
2. There is ample material for each problem presented.	( 5 )
3. C, G, F, G-flat.	( 4 )
4. Only a few songs are in the child's best voice range.	( 1 )
5. Finger and hand positions are good.	( 5 )
6. Practically all the songs are in a range of five notes either side of Middle C.	( 2 )
7. There is some attention given to ear training throughout the method, but it is not complete.	( 2 )
8. There is no organized effort to present creative work.	( 0 )
9. Theoretic training is good but it is not always presented through the music. Harmonic training is lacking.	( 2 )
10. Rhythmic training is not organized.	( 1 )
11. Directions are given to present notation through rote songs, but there are too many verbal directions concerning this.	( 2 )
12. Technique is well presented through the music.	( 5 )
13. The method is quite consistent. Page 27 is the ideal place to present scales rather than page 30.	( 4 )
14. Phrasing is presented. The songs themselves are in excellent form, however, there is no form analysis.	( 3 )
15. Illustrations are good. Printing is clear. There are too many diagrams and verbal directions about theory and notation.	( 3 )

TITLE LET'S FIND OUT  
AUTHOR(S) GENEVIEVE LAKE  
PUBLISHER BOSTON MUSIC COMPANY  
ADDRESS 116 BOYLSTON STREET  
BOSTON 16, MASSACHUSETTS  
COPYRIGHT 1946 PAGES 23 COST \$.35

(NOTE: ONLY FIVE POINTS ARE POSSIBLE ON EACH ITEM)

1. Quality of Music- - - - - ( 0 )
2. Quantity of Material- - - - - ( 2 )
3. Key Variety - - - - - ( 3 )
4. Voice Range - - - - - ( 2 )
5. Finger and Hand Position- - - - - ( 5 )
6. Presentation of the Keyboard- - - - - ( 3 )
7. Ear Training- - - - - ( 0 )
8. Creative Training - - - - - ( 0 )
9. Theoretic and Harmonic Training - - - - - ( 1 )
10. Rhythmic Training - - - - - ( 2 )
11. Notation- - - - - ( 1 )
12. Technique - - - - - ( 1 )
13. Consistency of Development- - - - - ( 3 )
14. Form and Interpretation - - - - - ( 0 )
15. Illustrations and Format- - - - - ( 1 )

TOTAL 24



COMMENTS

TITLE	LET'S FIND OUT	SCORING
1.	Complete poverty of melodic ideas.	( 0 )
2.	There is not enough music included for the problems presented.	( 2 )
3.	C, G, F.	( 3 )
4.	Only one third of the songs are in the child's voice range.	( 2 )
5.	Fingering and hand position are good.	( 5 )
6.	There is an attempt to use a wide range of the keyboard, however most of the songs lie around Middle C.	( 3 )
7.	There is no directed ear training.	( 0 )
8.	There is no creative training.	( 0 )
9.	The method presents some theoretic training but no organized harmonic training..	( 1 )
10.	Rhythmic training is presented by clapping and counting and does not result from the music.	( 2 )
11.	Notation is poorly presented--the note before the aural concept.	( 1 )
12.	Technical development is weak and does not result from the music.	( 1 )
13..	Generally the problems presented grow out of what has come previously, however the scales presented do not.	( 3 )
14.	No form analysis or phrase comparison is presented.	( 0 )
15.	The illustrations are too large. The printing is clear. There are too many diagrams of notation problems..	( 1 )

TITLE LET'S PLAY  
AUTHOR(S) ELLA KETTERER  
PUBLISHER THEODORE PRESSER COMPANY  
ADDRESS BRYN MAWR, PENNSYLVANIA

COPYRIGHT 1947 PAGES 28 COST \$.60

(NOTE: ONLY FIVE POINTS ARE POSSIBLE ON EACH ITEM)

1. Quality of Music- - - - - ( 1 )
2. Quantity of Material- - - - - ( 2 )
3. Key Variety - - - - - ( 5 )
4. Voice Range - - - - - ( 2 )
5. Finger and Hand Position- - - - - ( 5 )
6. Presentation of the Keyboard- - - - - ( 4 )
7. Ear Training- - - - - ( 1 )
8. Creative Training - - - - - ( 0 )
9. Theoretic and Harmonic Training - - - - - ( 1 )
10. Rhythmic Training - - - - - ( 1 )
11. Notation- - - - - ( 1 )
12. Technique - - - - - ( 5 )
13. Consistency of Development- - - - - ( 1 )
14. Form and Interpretation - - - - - ( 3 )
15. Illustrations and Format- - - - - ( 3 )

TOTAL 35

COMMENTS

TITLE	LET'S PLAY	SCORING
1.	Silent Night at the end is a welcome relief to the dull original songs.	( 1 )
2.	There is not enough material presented for each new problem introduced.	( 2 )
3.	C, G, F, G minor, A minor.	( 5 )
4.	A third are in the child's voice range.	( 2 )
5.	Finger and hand position are satisfactory.	( 5 )
6.	The method tends to stress the section around Middle C.	( 4 )
7.	Ear training is very weak and not organized.	( 1 )
8.	There is no creative training.	( 0 )
9.	Theoretic and harmonic training are incomplete..	( 1 )
10.	Rhythmic training is only by visual recognition of symbols. Counting is wrongly stressed.	( 1 )
11.	Notation is poorly presented--the sign before the aural concept, often not related to the immediate music.	( 1 )
12.	Technique is presented through the music..	( 5 )
13.	The method is not consistent. For example, on page 14 notes are introduced that are never used in the music.	( 1 )
14.	Phrasing is presented. Form analysis is not provided.	( 3 )
15.	Illustrations are good. Printing is clear. There are far too many diagrams of notation and verbal directions.	( 3 )

TITLE LITTLE PLAYERS  
AUTHOR(S) ROBERT NOLAN KERR  
PUBLISHER THEODORE PRESSER COMPANY  
ADDRESS BRYN MAWR, PENNSYLVANIA

COPYRIGHT 1941 PAGES 52 COST \$.60

(NOTE: ONLY FIVE POINTS ARE POSSIBLE ON EACH ITEM)

1. Quality of Music- - - - - ( 1 )
2. Quantity of Material- - - - - ( 4 )
3. Key Variety - - - - - ( 3 )
4. Voice Range - - - - - ( 2 )
5. Finger and Hand Position- - - - - ( 5 )
6. Presentation of the Keyboard- - - - - ( 2 )
7. Ear Training- - - - - ( 1 )
8. Creative Training - - - - - ( 0 )
9. Theoretic and Harmonic Training - - - - - ( 1 )
10. Rhythmic Training - - - - - ( 3 )
11. Notation- - - - - ( 1 )
12. Technique - - - - - ( 2 )
13. Consistency of Development- - - - - ( 1 )
14. Form and Interpretation - - - - - ( 0 )
15. Illustrations and Format- - - - - ( 4 )

TOTAL 30

COMMENTS

TITLE	<u>LITTLE PLAYERS</u>	SCORING
1.	A few songs are very good. Many are monotonous and limited by the Middle C approach.	( 1 )
2.	The material often is repetitious with no new problem introduced.	( 4 )
3.	C, G, F.	( 3 )
4.	About a third of the songs are acceptable.	( 2 )
5.	Good fingering and hand positions are developed considering the melodic limitations.	( 5 )
6.	The method uses only the section of the keyboard around Middle C.	( 2 )
7.	Ear training is only incidental in a few rote songs. There is the suggestion that technique exercises be taught by rote.	( 1 )
8.	There is no organized creative work.	( 0 )
9.	Theoretic and harmonic training are not organized or consistent.	( 1 )
10.	There is an attempt to develop rhythmic feeling in the student by physical responses.	( 3 )
11.	The notation is given before the aural concept and is given in large doses.	( 1 )
12.	The four drills given at the back of the book do not grow out of the music, but are presented as an end to themselves.	( 2 )
13.	The method often is not consistent in presenting problems.	( 1 )
14.	There is no attempt to present phrasing and form analysis.	( 0 )
15.	Illustrations are good. Printing is clear. The diagrams of the keyboard are not necessary.	( 4 )

TITLE THE LOIS LONG PIANO COURSE BOOK I  
AUTHOR(S) LOIS LONG  
PUBLISHER WILLIS MUSIC COMPANY  
ADDRESS 124 E. 4TH STREET  
CINCINNATI 1, OHIO  
COPYRIGHT 1952 PAGES 43 COST \$.75

(NOTE: ONLY FIVE POINTS ARE POSSIBLE ON EACH ITEM)

1. Quality of Music- - - - - ( 1 )
2. Quantity of Material- - - - - ( 5 )
3. Key Variety - - - - - ( 3 )
4. Voice Range - - - - - ( 1 )
5. Finger and Hand Position- - - - - ( 3 )
6. Presentation of the Keyboard- - - - - ( 1 )
7. Ear Training- - - - - ( 0 )
8. Creative Training - - - - - ( 0 )
9. Theoretic and Harmonic Training - - - - - ( 1 )
10. Rhythmic Training - - - - - ( 1 )
11. Notation- - - - - ( 1 )
12. Technique - - - - - ( 2 )
13. Consistency of Development- - - - - ( 5 )
14. Form and Interpretation - - - - - ( 0 )
15. Illustrations and Format- - - - - ( 2 )

TOTAL 26

COMMENTS

TITLE	THE LOIS LONG PIANO COURSE BOOK I	SCORING
1.	Some of the songs are excellent. However, many are poorly composed or poor simplifications of other songs.	( 1 )
2.	There is adequate material for the problems presented.	( 5 )
3.	C, G, F.	( 3 )
4.	A fifth of the songs are in the best range of the child's voice.	( 1 )
5.	Finger and hand positions are sometimes awkward.	( 3 )
6.	The keyboard is badly presented, using mostly the keys nearest Middle C.	( 1 )
7.	There are no provisions for ear training.	( 0 )
8.	There is no directed creative training.	( 0 )
9.	Theory is taught by sight not by ear. No harmonic training is presented.	( 1 )
10.	Rhythmic training is not organized.	( 1 )
11.	Notation is presented before the aural concept. Writing drills accompany most of the problems presented.	( 1 )
12.	Some technique is presented through the music.	( 2 )
13.	The method is quite consistent.	( 5 )
14.	Neither phrasing or form analysis are presented.	( 0 )
15.	Illustrations are good. Printing is clear. The writing exercises and keyboard diagrams should be left out.	( 2 )

TITLE MICHAEL AARON PIANO PRIMER  
AUTHOR(S) MICHAEL AARON  
PUBLISHER MILLS MUSIC, INC.  
ADDRESS 1619 BROADWAY  
NEW YORK 19, NEW YORK  
COPYRIGHT 1947 PAGES 40 COST \$.60

(NOTE: ONLY FIVE POINTS ARE POSSIBLE ON EACH ITEM)

1. Quality of Music- - - - - ( 1 )
2. Quantity of Material- - - - - ( 5 )
3. Key Variety - - - - - ( 1 )
4. Voice Range - - - - - ( 0 )
5. Finger and Hand Position- - - - - ( 5 )
6. Presentation of the Keyboard- - - - - ( 2 )
7. Ear Training- - - - - ( 0 )
8. Creative Training - - - - - ( 0 )
9. Theoretic and Harmonic Training - - - - - ( 1 )
10. Rhythmic Training - - - - - ( 5 )
11. Notation- - - - - ( 1 )
12. Technique - - - - - ( 1 )
13. Consistency of Development- - - - - ( 5 )
14. Form and Interpretation - - - - - ( 0 )
15. Illustrations and Format- - - - - ( 3 )

TOTAL 30



COMMENTS

TITLE <u>MICHAEL AARON PIANO PRIMER</u>	SCORING
1. The original songs are dull.	( 1 )
2. Satisfactory.	( 5 )
3. C alone. G is used without the key signature.	( 1 )
4. The songs are out of the child's voice range.	( 0 )
5. Finger and hand position are good.	( 5 )
6. Most songs are in the narrow range around Middle C.	( 2 )
7. There is no organized ear training.	( 0 )
8. No creative training is provided.	( 0 )
9. Theoretic training is weak. No harmonic training is given.	( 1 )
10. There is an effort to present rhythmic training through physical responses.	( 5 )
11. The notation is presented before the aural concept.	( 1 )
12. Technique is weakly presented through the music.	( 1 )
13. The method is consistent as far as it goes.	( 5 )
14. There is no effort to present phrasing or phrase comparison.	( 0 )
15. Illustrations are appropriate. Printing is clear. The keyboard diagrams are unnecessary.	( 3 )

TITLE MUSIC PLAY FOR LITTLE FOLKS BOOK ONE  
AUTHOR(S) M. ECKSTEIN, H. HOLT, P. SCARBOROUGH, O. McCONATHY  
PUBLISHER CARL FISCHER, INC.  
ADDRESS 62 COOPER SQUARE  
NEW YORK 3, NEW YORK  
COPYRIGHT 1941 PAGES 33 COST \$.75

(NOTE: ONLY FIVE POINTS ARE POSSIBLE ON EACH ITEM)

1. Quality of Music-	( 5 )
2. Quantity of Material-	( 5 )
3. Key Variety -	( 5 )
4. Voice Range -	( 5 )
5. Finger and Hand Position-	( 5 )
6. Presentation of the Keyboard-	( 5 )
7. Ear Training-	( 5 )
8. Creative Training -	( 1 )
9. Theoretic and Harmonic Training -	( 2 )
10. Rhythmic Training -	( 5 )
11. Notation-	( 5 )
12. Technique -	( 5 )
13. Consistency of Development-	( 5 )
14. Form and Interpretation -	( 4 )
15. Illustrations and Format-	( 4 )
TOTAL	66

COMMENTS

TITLE <u>MUSIC PLAY FOR LITTLE FOLKS BOOK ONE</u>	SCORING
1. Distinguished music on a child's level.	( 5 )
2. Ample exercise is provided for each new problem presented.	( 5 )
3. All keys.	( 5 )
4. A great many songs are presented and only a few phrases are not in the child's voice range.	( 5 )
5. Finger and hand positions are excellent.	( 5 )
6. The method uses almost all of the keyboard.	( 5 )
7. There is fine ear training.	( 5 )
8. Creative training is not stressed or organized.	( 1 )
9. Theoretic training is weak. Harmonic training is incomplete.	( 2 )
10. Rhythmic training is imaginative, fully developed. There are inspired games for physical responses.	( 5 )
11. Notation is presented correctly.	( 5 )
12. The method presents well organized technique.	( 5 )
13. Very consistent throughout.	( 5 )
14. Phrasing and phrase comparison are good. Form analysis is lacking.	( 4 )
15. Illustrations are appropriate. Printing is clear. The keyboard diagrams are not necessary.	( 4 )

TITLE THE OXFORD PIANO COURSE  
SINGING AND PLAYING

AUTHOR(S) E. SCHELLING, G. HAAKE, C. HAAKE, O. McCONATHY

PUBLISHER OXFORD UNIVERSITY PRESS (CARL FISCHER, INC.)

ADDRESS 62 COOPER SQUARE  
NEW YORK 3, NEW YORK

COPYRIGHT 1928 PAGES 31 COST \$.75

(NOTE: ONLY FIVE POINTS ARE POSSIBLE ON EACH ITEM)

1. Quality of Music-	- - - - -	( 5 )
2. Quantity of Material-	- - - - -	( 5 )
3. Key Variety -	- - - - -	( 5 )
4. Voice Range -	- - - - -	( 5 )
5. Finger and Hand Position-	- - - - -	( 5 )
6. Presentation of the Keyboard-	- - - - -	( 5 )
7. Ear Training-	- - - - -	( 5 )
8. Creative Training -	- - - - -	( 5 )
9. Theoretic and Harmonic Training -	- - - - -	( 5 )
10. Rhythmic Training -	- - - - -	( 3 )
11. Notation-	- - - - -	( 5 )
12. Technique -	- - - - -	( 5 )
13. Consistency of Development-	- - - - -	( 5 )
14. Form and Interpretation -	- - - - -	( 4 )
15. Illustrations and Format-	- - - - -	( 4 )
TOTAL		<u>71</u>

COMMENTS

TITLE <u>SINGING AND PLAYING</u>	SCORING
1. Distinguished, highly inspired music.	( 5 )
2. Ample material for each problem presented.	( 5 )
3. Many keys are used.	( 5 )
4. All songs are in the best range for children.	( 5 )
5. Finger and hand position are excellent.	( 5 )
6. A wide range of the keyboard is used.	( 5 )
7. Outstanding ear training is provided.	( 5 )
8. Creative training is stressed.	( 5 )
9. Thorough, careful, and complete theoretic and harmonic training.	( 5 )
10. There is a need for rhythmic activities that stress physical responses..	( 3 )
11. Notation is presented through the music.	( 5 )
12. Technique is provided in the music.	( 5 )
13. The method is very consistent..	( 5 )
14. Phrase comparison is good. The form of the songs is excellent. Phrasing slurs are not presented.	( 4 )
15. Illustrations tend to be too large. The printing is clear.	( 4 )

TITLE THE ROBERT PACE PIANO SERIES BOOK 1

AUTHOR(S) ROBERT PACE

PUBLISHER THEODORE PRESSER COMPANY

ADDRESS BRYN MAWR, PENNSYLVANIA

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(NOTE: ONLY FIVE POINTS ARE POSSIBLE ON EACH ITEM)

1. Quality of Music- - - - - ( 3 )
2. Quantity of Material- - - - - ( 5 )
3. Key Variety - - - - - ( 5 )
4. Voice Range - - - - - ( 4 )
5. Finger and Hand Position- - - - - ( 5 )
6. Presentation of the Keyboard- - - - - ( 5 )
7. Ear Training- - - - - ( 5 )
8. Creative Training - - - - - ( 5 )
9. Theoretic and Harmonic Training - - - - - ( 5 )
10. Rhythmic Training - - - - - ( 5 )
11. Notation- - - - - ( 5 )
12. Technique - - - - - ( 5 )
13. Consistency of Development- - - - - ( 4 )
14. Form and Interpretation - - - - - ( 1 )
15. Illustrations and Format- - - - - ( 3 )

TOTAL 65

COMMENTS

TITLE <u>THE ROBERT PACE PIANO SERIES BOOK 1</u>	SCORING
1. Words and music generally are not inspired. Page 18 is an example of prosaic writing.	( 3 )
2.. There is adequate exercise for the problems introduced.	( 5 )
3. There is good key variety.	( 5 )
4. About a quarter of the songs are outside the child's voice range.	( 4 )
5. Finger and hand positions are good.	( 5 )
6.. Presentation of the keyboard is excellent.	( 5 )
7. Ear training is well developed.	( 5 )
8. Fine creative training is provided.	( 5 )
9. Theoretic and harmonic training are adequate.	( 5 )
10. Rhythmic training is provided.	( 5 )
11. Notation is presented correctly.	( 5 )
12.. Technique is given through the music.	( 5 )
13. The method is not always consistent.. Page 20 should be presented before pages 10 and 18..	( 4 )
14.. Form and interpretation are not adequately provided for--no phrasing or form analysis.	( 1 )
15. Illustrations are good. Printing is clear. There are too many keyboard diagrams..	( 3 )

TITLE THE YOUNG EXPLORER AT THE PIANO  
AUTHOR(S) RAYMOND BURROWS AND ELLA MASON AHEARN  
PUBLISHER THE WILLIS MUSIC COMPANY  
ADDRESS 124 E. 4TH STREET  
CINCINNATI 1, OHIO  
COPYRIGHT 1941 PAGES 46 COST \$.65

(NOTE: ONLY FIVE POINTS ARE POSSIBLE ON EACH ITEM)

1. Quality of Music-	- - - - -	( 5 )
2. Quantity of Material-	- - - - -	( 5 )
3. Key Variety -	- - - - -	( 5 )
4. Voice Range -	- - - - -	( 4 )
5. Finger and Hand Position-	- - - - -	( 5 )
6. Presentation of the Keyboard-	- - - - -	( 5 )
7. Ear Training-	- - - - -	( 5 )
8. Creative Training -	- - - - -	( 5 )
9. Theoretic and Harmonic Training -	- - - - -	( 5 )
10. Rhythmic Training -	- - - - -	( 3 )
11. Notation-	- - - - -	( 5 )
12. Technique -	- - - - -	( 5 )
13. Consistency of Development-	- - - - -	( 5 )
14. Form and Interpretation -	- - - - -	( 4 )
15. Illustrations and Format-	- - - - -	( 4 )
TOTAL		<u>70</u>



COMMENTS

TITLE <u>THE YOUNG EXPLORER AT THE PIANO</u>	SCORING
1. Interesting and artistic music.	( 5 )
2. Ample exercise is given on each new problem presented.	( 5 )
3. Excellent key variety.	( 5 )
4. A few songs are presented without words and out of the child's voice range.	( 4 )
5. Satisfactory finger and hand positions.	( 5 )
6. Almost all the keyboard is used.	( 5 )
7. Ear training is a strong factor in the method.	( 5 )
8. Some creative work is provided.	( 5 )
9. There is careful, thorough theoretic and harmonic training.	( 5 )
10. The method does not provide for physical responses to rhythm.	( 3 )
11. Notation is well presented.	( 5 )
12. Technique is given through the music.	( 5 )
13. The development is very consistent, especially the harmonic training.	( 5 )
14. Phrasing and phrase comparison are good. There is no form analysis.	( 4 )
15. There are no illustrations. Printing is clear. The method is well organized.	( 4 )

TITLE YOUNG AMERICA AT THE PIANO BOOK I  
AUTHOR(S) RAYMOND BURROWS AND ELLA MASON AHEARN  
PUBLISHER C. C. BIRCHARD AND COMPANY  
ADDRESS 285 COLUMBUS AVENUE  
BOSTON, MASSACHUSETTS  
COPYRIGHT 1945 PAGES 46 COST \$1.00

(NOTE: ONLY FIVE POINTS ARE POSSIBLE ON EACH ITEM)

1. Quality of Music-	- - - - -	( 5 )
2. Quantity of Material-	- - - - -	( 5 )
3. Key Variety -	- - - - -	( 5 )
4. Voice Range -	- - - - -	( 4 )
5. Finger and Hand Position-	- - - - -	( 5 )
6. Presentation of the Keyboard-	- - - - -	( 5 )
7. Ear Training-	- - - - -	( 5 )
8. Creative Training -	- - - - -	( 0 )
9. Theoretic and Harmonic Training -	- - - - -	( 5 )
10. Rhythmic Training -	- - - - -	( 5 )
11. Notation-	- - - - -	( 5 )
12. Technique -	- - - - -	( 5 )
13. Consistency of Development-	- - - - -	( 5 )
14. Form and Interpretation -	- - - - -	( 4 )
15. Illustrations and Format-	- - - - -	( 5 )
TOTAL		<u>68</u>

COMMENTS

TITLE <u>YOUNG AMERICA AT THE PIANO BOOK I</u>	SCORING
1. Excellent quality.	( 5 )
2. Plenty of exercise is provided on each new problem presented.	( 5 )
3. All keys.	( 5 )
4. Practically all the songs are in the child's best voice range.	( 4 )
5. Finger and hand positions are good.	( 5 )
6. Excellent keyboard presentation using	( 5 )
7. Ear training is presented through the music..	( 5 )
8. The method does not provide creative opportunities but does provide a fine background for them in ear training.	( 0 )
9. Theoretic and harmonic training are excellent.	( 5 )
10. Rhythm is presented through the music and physical responses are encouraged..	( 5 )
11. Notation is well presented.	( 5 )
12. Technique is given through the music.	( 5 )
13. The method is very consistent.	( 5 )
14. Phrasing and phrase contrast are good. There is no conscious effort to present form analysis.	( 4 )
15. Illustrations are good. Printing is clear. There are no confusing diagrams.	( 5 )

TITLE VERY FIRST PIANO BOOK  
AUTHOR(S) JOHN M. WILLIAMS' AND SHAYLOR TURNER'S  
PUBLISHER BOSTON MUSIC COMPANY  
ADDRESS 116 BOYLSTON STREET  
BOSTON 16, MASSACHUSETTS  
COPYRIGHT 1937 PAGES 45 COST \$.85

(NOTE: ONLY FIVE POINTS ARE POSSIBLE ON EACH ITEM)

1. Quality of Music- - - - - ( 2 )
2. Quantity of Material- - - - - ( 5 )
3. Key Variety - - - - - ( 3 )
4. Voice Range - - - - - ( 0 )
5. Finger and Hand Position- - - - - ( 5 )
6. Presentation of the Keyboard- - - - - ( 1 )
7. Ear Training- - - - - ( 0 )
8. Creative Training - - - - - ( 0 )
9. Theoretic and Harmonic Training - - - - - ( 1 )
10. Rhythmic Training - - - - - ( 1 )
11. Notation- - - - - ( 1 )
12. Technique - - - - - ( 3 )
13. Consistency of Development- - - - - ( 5 )
14. Form and Interpretation - - - - - ( 2 )
15. Illustrations and Format- - - - - ( 2 )

TOTAL 31

COMMENTS

TITLE	VERY FIRST PIANO BOOK	SCORING
1.	The quality is uneven. The melodies are limited by the Middle C approach.	( 2 )
2.	The material is adequate for the problems presented.	( 5 )
3.	C, G, F.	( 3 )
4.	Only two songs are within the best range.	( 0 )
5.	Good finger and hand positions are developed.	( 5 )
6.	Only the section around Middle C is used. Four notes up and four notes down.	( 1 )
7.	There is no organized ear training.	( 0 )
8.	There are no provisions for creative training.	( 0 )
9.	Theory is meagre. There is no harmonic training.	( 1 )
10.	Rhythmic training is not well organized or complete.	( 1 )
11.	Notation is given in large portions with long verbal directions.	( 1 )
12.	Some technique is presented through the music but the training is incomplete.	( 3 )
13.	The method is consistent in poorly presenting technical problems.	( 5 )
14.	Phrasing is given in most of the songs but no further effort is made to teach the formal aspects of music.	( 2 )
15.	The illustrations are good. The printing is clear. The keyboard diagrams are not necessary. There are far too many verbal directions.	( 2 )
		<hr/> 31

## CHAPTER IV

### SUMMARY AND OBSERVATIONS

#### I. MAJOR DEFICIENCIES OF THE METHODS

The methods vary considerably in overall worth. Table I, page 56, ranks the methods according to their evaluated total scores from the most complete method to the most deficient. Table I also makes it possible to compare any or all of the methods on any one item such as key variety, etc.

Creative training. The greatest weakness found in the methods surveyed was the lack of creative training. Of the twenty methods surveyed, fifteen had no creative opportunities presented and seventeen were deficient in this respect.

Ear training. Ear training was found to be the second greatest weakness of the methods. Over half the methods offered no directed ear training, and three-fourths were deficient on this item.

Form and interpretation. The third major deficiency was the lack of training in the formal aspects of music and interpretive problems. Five methods made no provisions for this training and nineteen were deficient in some degree.

OXFORD PIANO COURSE	5	5	5	5	5	5	5	5	5	5	5	5	5	4	4	71
THE YOUNG EXPLORER AT THE PIANO	5	5	5	4	5	5	5	5	5	5	3	5	5	5	4	70
YOUNG AMERICA AT THE PIANO	5	5	5	4	5	5	5	0	5	5	5	5	5	4	5	68
MUSIC PLAY FOR LITTLE FOLKS	5	5	5	5	5	5	5	1	2	5	5	5	5	4	4	66
THE ROBERT PAGE PIANO SERIES	3	5	5	4	5	5	5	5	5	5	4	1	3			65
BAUER-DILLER-QUAILLE COURSE	5	5	4	4	5	5	2	1	2	2	2	1	5	5	2	50
THE LELIA FLETCHER PIANO COURSE	5	5	4	1	5	2	2	0	2	1	2	5	4	3	3	44
JOHN THOMPSON'S MODERN COURSE	4	5	3	0	5	3	1	0	2	1	1	5	5	2	4	41
THE ADA RICHTER PIANO COURSE	1	5	3	2	5	5	1	0	3	1	1	1	5	0	3	36
ECKSTEIN COURSE	1	5	3	0	5	4	0	0	3	1	1	5	5	1	2	36
BEGINNING AT THE PIANO	4	5	5	2	1	5	0	0	0	0	1	5	1	1	5	35
LET'S PLAY BERNARD WAGNESS PIANO COURSE	1	2	5	2	5	4	1	0	1	1	1	5	1	3	3	35
VERY FIRST PIANO BOOK	2	5	3	0	5	1	0	0	1	1	1	3	5	2	2	31
MICHAEL AARON PIANO PRIMER	1	5	1	0	5	2	0	0	1	5	1	1	5	0	3	30
LITTLE PLAYERS JOHN W. SCHAUM PIANO COURSE	1	4	3	2	5	2	1	0	1	3	1	2	1	0	4	30
THE LOIS LONG PIANO COURSE	1	5	3	1	3	1	0	0	1	1	1	2	5	0	2	26
LET'S FIND OUT JOHN THOMPSON'S SUPPLEMENTARY COURSE	0	2	3	2	5	3	0	0	1	2	1	1	3	0	1	24
	1	2	5	0	1	4	1	0	1	1	1	3	0	1	3	24

QUALITY OF MUSIC  
QUANTITY OF MUSIC  
KEY VARIETY  
VOICE RANGE  
FINGER AND HAND  
POSITION  
PRESENTATION OF  
THE KEYBOARD  
EAR TRAINING  
CREATIVE TRAINING  
THEORETIC AND HAR-  
MONIC TRAINING  
RHYTHMIC TRAINING  
NOTATION  
TECHNIQUE  
CONSISTENCY OF  
DEVELOPMENT  
FORM AND INTER-  
PRETATION  
ILLUSTRATIONS AND  
FORMAT  
TOTAL SCORE

Voice range. Five methods presented no songs within the best range of the child's voice. Eighteen methods were deficient to some degree.

Theoretic, harmonic, and rhythmic training. In two methods these were not organized at all. There were sixteen methods which were deficient in this training.

Quality of music. In two methods the quality of music was extremely inadequate. Fourteen methods were lacking to some extent in music quality.

Illustrations and format. Eighteen methods were marked down as a result of confusing diagrams or bad illustrations.

Notation. Fourteen methods were deficient in the presentation of musical notation.

## II. THE NEED FOR FURTHER SURVEYS

Inasmuch as new piano methods are continually being introduced to the market, there is a need for them to be evaluated in relation to good teaching procedures. This survey evaluated only twenty of the most popular methods. There are a great many more on the current market that should be objectively evaluated.



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